

ANALYSIS OF THE AESTHETIC ASPECTS AND ARTISTIC ISSUES COVERING THEIR ROLES AND EFFECTS IN SHAKESPEARE'S SONNET 30

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ABSTRACT

The aim of this study is to investigate the impact and effect of aesthetic aspects as well as artistic issues in Shakespeare's sonnet 30. To reach the aim of this study, some theories which can be related to the objectives are introduced and explained. The corpus of this study comprises sonnet 30, one of the most famous poems from the most well-known poet of west i.e. Shakespeare.

It is concluded that the aesthetic aspects and artistic issues are very momentous and significant in terms of imagery and construction of meaning in Shakespeare's sonnet 30. The results also show the significance of these aesthetic elements in the context of understanding and translation of sonnet 30. The translator, therefore, must be sensitive to the aesthetic features and the artistic portions of this sonnet.

KEYWORDS: Shakespeare's Sonnet 30, Phonological, Graphological, and Lexicogrammatical Patterning

INTRODUCTION

Many people have experienced the amazing, astonishing, and evolutionary power of a beautiful poem. However, little research has been done to examine the textual features or mental processes that bring about such a sensation. In this paper, we propose Lambert and Van Gorp's System theory for analyzing textual features that may be accountable for creating sensations of poetic beauty and magnificence in one of the most famous Shakespeare's sonnets.

POETRY AND ITS CHARACTERISTICS

One of the most important constituents of poetry is image. Based on the dictionary definitions, the word "image" literally implies the mental portrayal, illustration, and demonstration of what we perceive by our peripheral organs. In effect, an image is a "language that addresses the senses" (Meyer, 1999, p. 752). Image plays a very significant role in poetry. Image(s) presents the pictures of the one's coincidence(s) with the world. Concerning the very important role of image in poetry, Anne Sexton (Kirsznner and Mandell, 1997, p. 743) believes that "Images are probably the most important part of the poem... If they're not coming, I'm not even writing a poem, its pointless."

However, the image(s) make poems complex as well as subjective. As scholars and literary translators believe, among all literary types and genres, the translation of poetry is the most difficult and complicated, and most of the time even impossible, due to its aesthetic signs and features.

In reality, one of the most significant stipulations and forms observed and scrutinized in translation is aesthetic consequence. This aspect of significance, indeed, is put in to a text by literary forms employed in it such as a set of phonological (rhyming, meter, etc.), structural and semantic (symbols, signs, metaphors, irony and so on.). The meaning in literary texts is constructed and formed by the dealings and relations of both the linguistic regulations and literary patterns.

Another point worth mentioning regarding poetry is the existence of the non verbal aspects. For the most part, non-verbal aspects are defined and categorized as the paralinguistic aspects. Poetry and translation of poetry are classified and labeled by non-verbal aspects like sound, beat, cadence, rhythm, and rhymes which make it become specific in nature (Kochol, 1970; Golden, 1997). Thus, poetry has a specific nature since it focuses on paralinguistic aspects that must be understood and treated as is read.

Generally speaking, literary texts have diverse and specific kinds of genres such as poetry, drama, short story and novel. Poetry and translation of poetry are distinguished, differentiated and exemplified by non verbal characteristics like sound, beat, cadence, rhythm, meters and rhymes, which make it become particular and specific in nature (Kochol, 1970; and Golden, 1997). Like poetry, drama and translation of drama have a specific nature. That is to say, they focus on paralinguistic aspects that must be understood and treated as performed and the inconsistency or complexity between written and performed texts (El-Shiyab, 1997) and (Basnett-McGuire, 1980; 1985; 1991; 2002).

In effect, an incredibly significant problem concerning the poetic and poetry translation is the differences which exist in translations. In this sense, Sarhady (1995) maintains that the most important and decisive stipulation which is detected, noticed and identified in poetic translation is the aesthetic consequence of the poem. Technically put, the aspects of meaning inserted and attached to a text as a result of literary patterns used in it, for instance, phonological (rhyming, meter, etc.), structural (parallelisms, marked patterns, etc.), and semantic (symbols, metaphors, irony, etc.) and so on. He (ibid), further considers the problems of poetry translation in accordance with these aspects.

Correspondingly, pertaining to the translation of poetry, as Richard (2001) says, the main problems, difficulties and arguments appear when the translator understands to what extent the spirit and more precisely, the real meaning of a poem lies. In poetry translation, indeed, the translator strives to pass on and transmit the message as complete as possible. As a result, he employs a method in which he is competent to keep and conserve the original in the translation in so far as possible. Nevertheless, the beauties and aesthetic aspects of the poetic images are not taken into account.

Poems are commonly famous and eminent for their condition and characteristic which deal with imagery, word association, and the musical qualities of the language used. Due to its nature of highlighting and drawing attention to linguistic form rather than entirely using language for its meaning, poetry is difficult to be rendered from one language into another. In poetry, indeed, it is the connotations of words, elements and signs which are more important. These particular aspects of meaning which mostly exist in poetry can be difficult to comprehend and understand and consequently, may make different interpretations by different readers. That is to say, every line of a poem can be deduced and comprehended in a different way by different readers. In other words, as Simpson and Weiner (1989) put it, while there are sensible and logical explanations, there can never be an ultimate and perfect understanding and version.

Therefore, understanding the effect and role of imagery as well as implicit senses appearing through aesthetics, provide a more comprehensive picture of their function in sonnet 30 which can help and guide translators to better, more effective and accurate translations. It can also help lecturers, teachers and institutional managers to better tailor their course syllabi and incorporate all the aesthetic aspects in imagery and meaning formation in the mentioned poem as part of requirement in their curriculum to provide effective translation and literature classes to students. By doing so, translators, lecturers and teachers will be familiar with all the aesthetic issues, as well as their effects and roles in the context of Shakespeare's sonnet 30 and its translation.

Thus, this research is aimed to identify the role of all aesthetic elements and signs in imagery and meaning formation in Shakespeare's Sonnet 30. In other words, this study aims to investigate the imagery and meaning formation

with regard to all aesthetic items in Shakespeare's sonnet 30. Therefore, the contents of this study which will be prepared according to a particular type of literary genre, the poetry has been set to produce findings that will be deduced from primary data by the analysis of the texts via the main ideas and theories.

LAMBERT AND VAN GORP'S SYSTEM THEORY

According to *Lambert and Van Gorp (1985)* who have produced a system theory to manipulate macro and microstructures in Descriptive Studies, a preliminary data must precede any textual analysis. This preliminary data, consequently, would investigate whether the text fulfils the requirements of a translation or not. The hypotheses about macro and microstructures must be led by these results. Hypotheses about microstructures would have to be resulted from the analysis of macrostructures and the results should give more information about the systematic interaction. Meanwhile, the relation and comparison of the macrostructures and the microstructures and their effect on other texts and genres would be the last step of the theory.

Macrostructures

The concept of macrostructure is about "the global semantic and pragmatic structure of a text. The macrostructure of a text, which includes phonological, graphological, and lexicogrammatical patterning, refers to the largest scale patterns, which are the means whereby texts can be classified into different text types, such as narrative, exposition, lyric poem, and so on" (*Routledge Dictionary of Language and Linguistics, 1996*). In other words, macrostructure deals with analyzing and describing of rhetorical organizations of texts, and it relates, moreover, to patterns beyond sentence level.

On the other hand, of course, by calling the term macrostructure as "a large-scale statement of the text's context", it is meant that the occurring of a text must be commenced with a main idea or a main picture in mind as a whole, which gradually develops into precise and particular meanings that exist within any individual sentence. Incidentally, the summary of a text has to be based on the macrostructure of that text, to use Van Dijk's terms (*The Linguistic Encyclopedia, 1991, 2002, 2009, p. 542*).

Van Dijk (1981, pp. 84-89) believes that the macrostructures refer to the "global level of semantic representation". He calls it "a theoretical construct, consisting of hierarchical structure of propositions". Furthermore, according to him, textual coherence and meaningful discourse cannot be found out without "a world knowledge" of the connection and relations between macrostructures and micro-structures (*ibid, p. 5*).

Regarding the function of language and poetics, Jakobson (2004, pp. 350-359) believes that poetics is "a form of language whose function can only be understood in the context of a general theory of communication". This indicates that the factor making a verbal message a work of art is its macrostructures relative to the constructive factors in any act of communication. The constructive factors are (a) context (reference), (b) addressee (emotive), (c) addresser (conative), (d) contact (phatic), (e) code (metalinguage), and (f) the message as such (poetic). He asserts that those factors are the most important factors to be studied in any message.

Microstructures

Microstructures deal with a linguistic analysis of texts in proportion to lexis and syntax. In fact, they are surface structures of texts which pilot us to reach or achieve the macrostructures. Thus, they, macro and microstructure, come together in a reciprocal relationship. In other words, they are separate but are related subjects as a unique group which affect each other.

Technically put, microstructures are connections between sentences, syntax of phrasal and interphrasal connectors, and level of the text signifiers and their meanings (Van Dijk, 1980; 1988). In the case of microstructures, Halliday (1978) defines them as the low level of the text parts that lead us to the comprehension of the higher level of the text, which are macrostructures.

Microstructures, therefore, are existing features within the passage forming the surface structure of the text. In this article, the microstructures of the poem (sonnet 30) will be analyzed, compared and contrasted with their equivalences (if any) which they stand for and signify.

METHODOLOGY

This study involves the use of a specific method: qualitative analysis of the poem by the researcher.

Text Analysis Method (Qualitative Analysis of Poem)

Data Analysis

This section discusses how the data from the sources will be analyzed according to the method(s) used in this study. In fact, Yin (1994, p. 102) states that data analysis is the process of “examining, categorizing, tabulating or recombining the evidence to address the initial propositions of a study.”

The processes of data analysis for this study are as follows:

The analysis will be carried on an English text. All the text will be analyzed in terms of its macrostructures, microstructures, and context. That is to say, the analysis will start from the macrostructures of the poem. Then, it will be carried out on the microstructures. Afterward, it will be done on the non verbal textual intrinsic elements and signs and their relations and associations. Finally, the findings will be discussed.

More precisely, in analyzing procedure, the researcher as a poet and translator will read the whole poem in general and each line in the poem in particular carefully and estimates and writes the images and senses which come to her mind while reading them.

Consequently, the researcher will read the poem and will analyze it line by line in terms of repetition of sounds that may inspire and induce specific senses, connotations and images in her mind. In fact, the methodology of this research comprises the analysis of the whole of the poem sound by sound, and step by step. That is to say, each line in the poem will be analyzed sound by sound and step by step.

The following part involves two divisions; at the outset, the poem is analyzed and discussed in terms of macrostructures. Then, it will be analyzed and discussed in terms of the micro-structures with the main focus on the non-verbal aesthetic elements and signs. To be more precise, the images and senses appeared/ing in the researcher's mind by reading them are discussed.

It was the complete description and explanation of the relevant issues for this research. In the next part of the article, the analysis and discussion about sonnet 30 is offered by the researcher.

ANALYSIS AND DISCUSSION

In the previous part of the article, the theoretical framework, corpus, and methodology of the study were introduced. In the current section, we are mainly concerned with the aesthetic aspects of the selected poem. This section, indeed, focuses on the analysis of the one of the most famous Shakespeare's sonnets, sonnet 30, with emphasis on its

aesthetic aspects. As stated in previous parts, the main purpose of this study is to offer an in depth analysis of one of the most famous Shakespeare's sonnets in terms of imagery in addition to implicit senses appearing into the mind through all of its aesthetic issues.

Sonnet 30

When to the sessions of sweet silent thought
 I summon up remembrance of things past,
 I sigh the lack of many a thing I sought,
 And with old woes new wail my dear time's waste:
 Then can I drown an eye, unused to flow,
 For precious friends hid in death's dateless night,
 And weep afresh love's long since cancell'd woe,
 And moan the expense of many a vanish'd sight:
 Then can I grieve at grievances foregone,
 And heavily from woe to woe tell o'er
 The sad account of fore-bemoaned moan,
 Which I new pay as if not paid before.
 But if the while I think on thee, dear friend,
 All losses are restor'd and sorrows end.

Summary

When I remember preceding sorrows and dear friends dead and gone, I mourn and lament as extremely and profoundly as though I had not already done so. But if I think of you, both loss and sorrow will disappear, will be wiped out, and become exterminated.

Paraphrase

- When in these sittings of rewarding or satisfying silent thought
- I capture or I remember the memories of the past
- I groan and whimper my breakdown to achieve or reach all that I wanted,
- And I mournfully and regretfully remember and think of that I unused and wasted the best years of my life:
- Then I can cry, although I am not accustomed to crying,
- For dear friends who are now unseen and concealed in death's everlasting and interminable night,
- And cry again for anguishes and grieves that were long since cured,
- And weep for the loss of many things that I have seen and loved:

- Then can I mourn for the past sorrows again,
- And dejectedly or sadly repeat (to myself) my woes
- The mournful account of sorrows already lament for,
- Which (the account) I recompense or pay back as if I had not paid before.
- But if I come up with you (or if I remember or think of you) while I am in this situation (in this state of despondency), dear friend,
- All my losses are offset (are made up for) and my sorrow ends.

Commentary

- When to the sitting of a court or council of lovable, charming and engaging thought which is still and soundless
- I recall, recapture, and bring to mind the things and memories of the past time OR I require the appearance of things and memories that happened in the past (I remember the things or memories of the past),
- I lament with sighing the failure to achieve many things that I desired and tried to obtain,
- And in remembering past sorrows bewail afresh (making 'old woes' new) the ruin or decay of my precious time (while newly lamenting old woes, I also wail the loss of my best time (youth):
- Then can I drown my eyes in the sea of my tears or extremely weep like flood
- For my dear friends who are buried in timeless and unending night of death (For my dear friends who have been died),
- And weep again the sorrow, felt by me as a "lover" for the death of friends, which time as the healer has terminated,
- And mourn, regret, and lament the loss of many things now destroyed that I have seen in the past
- Then can I mourn deeply past injuries or the things which gone before,
- And sadly, sorrowfully, and mournfully count from woe to woe
- The depressing narrative and heartbreaking report of the grief which was already lamented in the past
- (An estimate) which I again pay back and settle up as if I had not already paid it before
- But if for a moment and short time I imagine you and think about you, dear friend,
- All defeats and failures will be compensated for and grieves will be finished.

Theme

The poet's friend is a necessity for his emotional well-being. Indeed, the friend is the poet's knight in shining armor. The poet's friend is his rescuer; in the sense that, although the poet has lots of grieves about the past, his friend is the only thing that can bring poet happiness.

Key words

The key words of the sonnet 30 are as follows:

Session - Summon – Sigh– Drown – Grieve – Moan - Think–Woe– Thee – Dear friend – Losses - End.

The following table illustrates the key words of Shakespeare's sonnet 30, and their equivalences selected by the researcher:

Table 1: The Key Words of Shakespeare's Sonnet 30 and their Persian Equivalences

English	Persian
Session	جلسه
Summon	فرا خواندن-احضار کردن
Sigh	آه کشیدن
Drown	غرق شدن
Grieve	غصه خوردن – محزون شدن
Moan	نال و زاری کردن
Think of	به/ درباره کسی فکر کردن
Woe	غم – محنت
Thee	تو
Dear friend	دوست عزیز- تو(در اینجا)
Losses	زیان- فقدان – اتلاف
End	تمام شدن – خاتمه یافتن

Sonnet 30

The Main Analysis and Discussion

In the first quatrain the sounds which hold first rank in repetition are [s], repeated 9 times; [n], 8 times; [w], 6 times; [ɪ], 6 times; [ə], 11 times; [aɪ], 7 times, and [t], also 7 times.

There is also the frequency of the diphthongs [əu] and [ei], repeated 4 times in the fourth line of the quatrain. Initially, regarding the speaker, it is worth mentioning that if we want to form a picture of him in our mind indubitably we are most inclined to imagine him as a middle-age person, neither a young person nor an old one. But what makes us imagine him so, while the vocabulary does not propose anything particular? Indeed what makes us imagine him as a middle-age individual is the repetition of (some) certain sounds in the first quatrain in which the time is indirectly talked about.

On the whole, in this quatrain the predominance belongs to both long vowels and diphthongs such as [aɪ], [əu] and [ei], as well as the short vowels [ə] and [ɪ]. As it was mentioned, there is also the repetition of the soft consonants such as [s], [n], [w], and [m] among which the diphthong vowels have come or located. Here, the pronunciation of the mentioned soft consonants is weak. Therefore, they help the vowels (diphthongs) sound much longer.

Consequently, this length of vowels clearly suggests remoteness, far past, and thus a long life. On the other hand, as it was mentioned before, there is also the frequency of the short vowels [ə], and [ɪ]. That is to say, the 11-time repetition of [ə] and the 6- time repetition of [ɪ] in the quatrain imply that the period or the mentioned time is not too long and accordingly, a middle-age.

Concerning the repetitions, aesthetic elements, as well as images appearing in the mind, narrowly put, in the first quatrain the following matters are worth mentioning. In the first and second lines the 6-time repetition of [s] followed by the fricatives [ð], [θ], [v], and the nasals [n] and [m] suggest a deep silence which is at the same time dreadful. A silence so awful and alarming that causes his heart to beat fast. We can evidently hear the fast beating of his heart through the repetition of [t] 4 times in the two lines. We can as well, feel his depressed mood through the 5-time frequency of the nasal

[n] due to the violence and speed of sinking in his thoughts. In effect, the 7-time repetition of the short vowel [ə] implies the violence and speed of sinking into his thoughts and remembering his memories. Similarly, in the first line, the recurrence of the sound [w] suggests the same image.

In the second line also the recurrence of the vowel [ʌ] refers to a long duration (past). In this manner, the 3-time repetition of [ə] and the 2-time repetition of [ɪ] in the line (the second one) imply the rapidity and speed of the appearance of his memories or remembering of the things in the past. Like so, the 3-time repetition of the nasal [m] shows that he still feels depressed and annoyed by remembering the things and happenings in previous times.

In the third line the 3-time repetition of [aɪ] in addition to the 3-time frequency of [ə] indicate that he is still depressed, despondent, and sorrowful for the past failures to reach or achieve his wishes and desires. He is indeed, sighing at the moment by remembering and reflecting on them. The repetition of [s] is a proof for this situation.

It should be added that the word “sought” in this line can create either of the following two senses:

- Tried to obtain
- Desired.

In the fourth line there is the 6-time repetition of the sounds [əʊ], [əɪ], and [aɪ] (each twice), indicating far past and sorrow. We can clearly hear the blowing of the wind and the extreme speed of its blowing through the 4-time repetition of [w], especially that here it is followed by the hissing noises of [s] and [z].

In the second quatrain the predominance belongs to the sounds [n], repeated 16 times; [s], 8 times; [f], 4 times; [r], 5 times; [d], 10 times; [ə], 14 times; [æ], 6 times; and [aɪ], 4 times. In the first line of this quatrain there is the 2-time repetition of the vowel [æ], as well as, the 2-time repetition of [aɪ], indicating the feeling of hollowness, depression, and sorrow. There is also the recurrence of the vowel [u], indicating gloom, darkness, and farness. Besides, there is the repetition of some tone in the line created through the repetition of the sounds [æn] and [an] following one another. This tone is the voice of weeping. All the mentioned repeated sounds in the fifth line of the poem, indeed, create the image of a very depressed and sad person who is crying due to his failures and losses (specially for the absence of his friends who were dear to him). It should be mentioned that five [n]s are too strong for a cry. This is a deep and extreme cry. The heavy rhymes [n]s strike five times, like a fate; the speaker is tormented by farness, dispossession and hopelessness.

We can imagine and feel the same situation in the next line too. The repetition of [s] in the second line followed by the nasal [n] suggests a deep silence which is at the same time very doleful. The 6-time repetition of the short vowel [ə] shows his tension, sorrow, in addition to disturbance of mind. Similarly, the 4-time repetition of stop consonant [d] suggests that he is thinking about the unpleasant things. Therefore, the repeated sounds in this line (the sixth line of the poem) creates the image of a silence which is so dejected, disagreeable, and unpleasant that causes his heart to beat fast through the repetition of [t]. The only voice that can be heard is the fast blowing of the wind through the repetition of [f] and recurrence of [ɪ], and the fast beating of his heart.

We can still hear the blowing of the wind in the next line (the seventh one) through the repetition of [w], especially that here again it is accompanied by the hissing noise of [s]. There is also the repetition of [l], 3 times implying crying bitterly and the torrent or flood extreme falling of tears.

Moreover, there is the 3-time repetition of [s], the 2-time repetition of [æ], and the 3-time frequency of [ə]. Again silence and sorrow. It should be mentioned that by reading the line seven from “love’s to woe” either of the following two meanings may appear in the mind:

- Sorrow, felt by me as a “lover” for the death of friends, which time as the curative or healer has terminated.
- Sorrow originally borne by me as one who loved, which has long been forgotten.

In the last line of the second quatrain, correspondingly, the 5-time repetition of the nasal [n] indicates his feeling of hollowness for losing his dear friends as well as his depression. Besides, there is the frequency of the short vowels [æ], repeated 2 times; [ə], 4 times; and [ɪ], 3 times; indicating triviality of life.

As well, the recurrence of [m] in this line suggests or gives the sense of the hollowness of the man (human being). It seems necessary to be mentioned that the word “expense” is a pun and it can signify two different meanings in the line; they are:

- Loss
- Expenditure

In the third quatrain there is the abundance of the sounds [n], repeated 10 times; [r], 7 times; [t], 5 times; [v], 5 times; [ɪ], 6 times, and [æ], 5 times. Narrowly put, in the first line of the quatrain (the ninth line of the poem) there is the repetition of [n], 4 times; [g], 3 times; [æ], 2 times; and [i], also 2 times.

The speaker laments his friends’ absence in addition to the other past injuries in the condition in which someone (he) is mourning so deeply. This condition seems to be unendurably protracted. Four [n]s are too strong for a sigh; this is a sunken cry, almost swallowed. The heavy inner and outer rhymes [n]s strike four times, like a destiny; the speaker is tormented by dispossession, futility, and hopelessness. It should be added that the repetition of the long vowel [i] suggests the long duration of the past, and the repetition of the short vowel [æ] shows the violence of his annoyance and sadness at the moment by remembering his past. Also, it is worth mentioning that the consonant [g], because of being a back stop, is one of the hardest consonants, and thus indicates some cruelty, conflict, and discomfort. In effect, in this line (the ninth one), the 4-time repetition of the nasal [n] accompanied by the 3-time repetition of the voiced back stop [g] gives a sense of affliction or sorrow, supported by the word “grieve”, used twice (in the line). Such features reinforce the sense that by remembering his past injuries, he is always grief– stricken. In addition, the association and repetition of the two mentioned consonants ([n] and [g]) in this line make his tone afflicted, stricken, and grieved; in the sense that, we can obviously hear his voice in a quite sorrowful mood. In other words, we can clearly feel too much grief and sorrow in his tone.

Likewise, in the next line of the quatrain there is the recurrence of [w], indicating that the wind is still blowing. There is also the 4- time repetition of the short vowels [ə] and [ɪ] as well as, the consonant [t], through which we still hear the fast beating of his heart due to his grief (of losing/death of his friends and his other previous failures). Grief is felt through the repetition of the sound [əu], supported by the words “woe”, used twice in this line, and “moan” employed twice in the next one (the eleventh line of the poem).

In the third quatrain, on the whole, in the second and third lines there is the abundance of the diphthong [əu], repeated 5 times, showing his sadness, grief, and his sad situation -- that no one has been left as his companion -- fills him with horror. The 5-time repetition of the fricative [f] in the quatrain is a proof of this.

Concerning the tenth line of the poem, it is worth mentioning that the researcher finds some wonderful or some significant metaphor.

This metaphor which is in the third quatrain implies (the fact) that the memories of the past are always present and they are very powerful and significant and a person never stops feeling pain and regret. Briefly, it suggests that the reminiscences of the past time of any individual are very dominant. Like a judge calling for perpetrators and offenders to appear in court, the poet calls his memories about the past things and previous events to stand upon his trial. The phrase “remembrance of things past” in **line 2** has been venerated as the title of the most famous English translation of Marcel Proust’s “*A La Recherche du Temps Perdu*”. At this point, the court is pursued by a sequence of money-related terms comprising “dateless”, “expenses”, “account”, “paid” and “losses” to convey and show his feelings. For describing his emotional state, afterwards, the speaker uses some commercial terms such as “dateless”, “expenses”, “account”, “paid” and “losses”. In effect, these commercial concepts indicate that living demands and necessitates the spending of emotions, sentiments, and commitment as well as loyalty to others. When friends deviate and depart, and loved ones die, it is as though this expenditure has been lost. The phrase “tell o’er” in line 10 is an accounting idiom by which the poet states that he counts out the gloomy portions or precisely, the sad amounts of his experiences in life which are his grieves and sorrows, like a banker who counts money. That is to say, here, the poet compares his previous or past anguishes and grieves to the debts that can never be reimbursed and paid back completely. The metaphor, indeed, implies that past is a great extent (part) of present; in the sense that a person never discontinues feeling pain, soreness, and regret.

In the third line of the quatrain which is the eleventh line of the poem, there is the 3-time repetition of [m] and the 2-time [n], implying the voice of his crying for his moans which comes through his sorrow and sadness by repetition of the short vowel [ə] and the diphthong [əu]. The repetition of all the mentioned sounds in the line, indeed, suggest some crying from the depth of his heart. In this line the word “account” can create either of the following senses in the mind:

- Report
- Record of financial debts and credits.

Congruently, the sounds in the next line help us imagine him in the same condition. To be exact, in the twelfth line of the poem, there is the 2-time repetition of [n], the 2-time [p], the 3-time repetition of [ɪ], and the 2-time repetition of [e], implying the violence of his feeling; that is, the association of the mentioned sounds in the line show his extreme feeling of hollowness, sadness, and sorrow.

However, we can see the signs of the insensibility in the final couplet where he is addressing his friend. There is the frequency of the sounds [d], repeated 5 times; [n], 4 times; [r], 6 times; [ɪ], 4 times; and [ə], 5 times.

In the final couplet, accordingly, the repetition of the mentioned voiced consonants accompanied by the lax vowels creates the image of his tranquility, repose, and joy. In other words, the association and repetition of all the mentioned sounds in the couplet suggests that by thinking about his friend (may be his beloved), he flatters himself and forgets the past. Thus, he feels delighted by reflecting on his friend.

Narrowly put, in the first line of the couplet (line thirteen) there is the repetition of [ð], which suggests the difficulty of utterance. In effect, he has fallen into a state of obliviousness of sorrow. Besides, there is the 6-time repetition of the (lax) vowels [ɪ] and [ə] that reinforces the mentioned image, and indicates the ease and lack of tension. In the second line of the couplet or in the last line of the poem, there is a prominence of short vowels integrated with the abundance of the consonants [r], [s], [n], and [z].

To be more precise, in the last line there is the frequency of the short vowels [o], [a], and [ə], repeated 6 times in addition to the consonants [r], repeated 4 times; [s], 3 times; [n], 2 times; and [z], 2 times as well. The association and repetition of the mentioned sounds make the line move with speed, lightness, and delicacy, appropriate to the fading sound of sorrow. Clearly, the gaiety and the high speed of the line reveal the image of a person who remembers his dear friend and is going to be drown in the thought of his friend and unconsciously terminate his sorrow and sadness as soon as possible.

Thus, he feels so happy at the thought of his friend, and his friend is the only thing that can bring happiness for him. Regarding the last line of the poem, it also seems necessary to be mentioned that the word “losses” refers to the following different terms in different lines of the poem:

- “Many a thing I sought” in the line three.
- “Precious friends” in the line six.
- “Many a vanished sight” in the line eight.

Concerning the whole poem, it is worth mentioning that as we come down the poem, the repeated sounds move from some of the hard sounds ([t], [p]) through [g] and [d], to some smooth ones ([s], [z], [r]). With regards to the whole poem as well as the meaning of the words, this movement of sounds obviously suggests the slowly or gradually fading sorrow.

DISCUSSIONS

In this paper, one of the main sonnets of Shakespeare - the well known poet of West – was discussed thoroughly and in depth, with regard to the aesthetic elements in general and the non-verbal aesthetic elements and signs in particular.

After analyzing the selected poem, it became known and it was revealed that (as we saw) the non-verbal aesthetic issues have very important role and impact in imagery and meaning formation in Shakespeare's sonnet 30. That is to say, it was known that the repetitions of sounds are very effective in imagery and construction of meaning in this poem.

On the whole, it has been found that the non-verbal aesthetic elements and signs as the music of poetry do not exist in poem 30 just for decoration, yet, these aesthetic issues are very important in creating imagery as well as meaning in the poem. Thus, they should not be ignored in translation.

Concerning the role of non-verbal aesthetic elements and signs in the selected poem, the analysis showed that the non-verbal aesthetic elements, signs and symbols are very important and effective issues in creating imagery and construction of senses in this poem. That is to say, the meaning of lines and the images appearing from them in the poem originate, to a great extent, from the non-verbal aesthetic elements and signs (that make some sort of music in the mind/which repetitions make music in the mind). The analysis, additionally, showed that the senses in the lines (even the further meanings) and the images appearing in our mind from each line of the poem are so much dependant on the existence of non-verbal aesthetics -specifically music made by them- that it is hardly possible to extricate them from translation. Consequently, the reader (translator) ignorance of/about these aesthetics causes him not to achieve the exact meaning and perception of the poem, and even sometimes culminates in misunderstanding, misinterpretation, and thus mistranslation.

CONCLUSIONS

The research query intended to identify the impact of all the aesthetic issues in imagery and meaning formation in Shakespeare's sonnet 30. The researcher found that all the aesthetic aspects in this poem which introduced in this article, are very important and effective in creating imagery and construction or creation of senses in the poem. That is to say, the meaning of lines and the images appearing from them in poems originate, to a great extent, from the aesthetic issues. The research also showed that the senses in the lines (even the further meanings) and the images appearing in our mind from each line of the poem are so much dependant on the existence of non-verbal aesthetics specially music which they make in the lines of the poem.

The results also showed the significance of the aesthetic elements and signs in the context of understanding and translation of sonnet 30. The translator, therefore, must be sensitive to the aesthetic aspects and artistic issues of this sonnet.

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